

(With 7 coloured - plates, 56 line -drawings
and 91 half - tone illustrations)

CHAPTER I

INTRODUCTION

Of late Mughal paintings have elicited considerable interest from connoisseurs of art all over the world. Marked for the splash of abundant colours, accuracy in line drawing, depiction of maximum details, realism in representation, decor and fine labourious work, great variety of themes etc; Mughal paintings make a class by themselves, distinct from all other styles and techniques of the pre-Mughal or contemporary Indian art. Akbar was the first Mughal monarch who paid special attention to the promotion of the art of painting and commissioned the work of illustrating numerous manuscripts following Mongol and Timurid examples. Akbar had an opportunity of studying the linear grace of the Persian art while he was at Kabul with his father Humayun - accompanied by the Persian painters: Khawaja Abdus Samad and Mir Sayyid Ali. But it was not the final phase of art to which India experienced under Akbar. He had independent views and indeed, he considered painting as one of the means to recognise God. Similarly the lines written about the perfection of Abdus Samad's skill in the Ain-i-Akbari - "mainly due to the wonderful effect of a look of His Majesty, which caused him to turn from that which is form to that which is spirit"; reflect Akbar's views on

1. Ain-i-Akbari, translation by Blochmann, Vol. I; p. 115.

2. Ibid ; p.114.

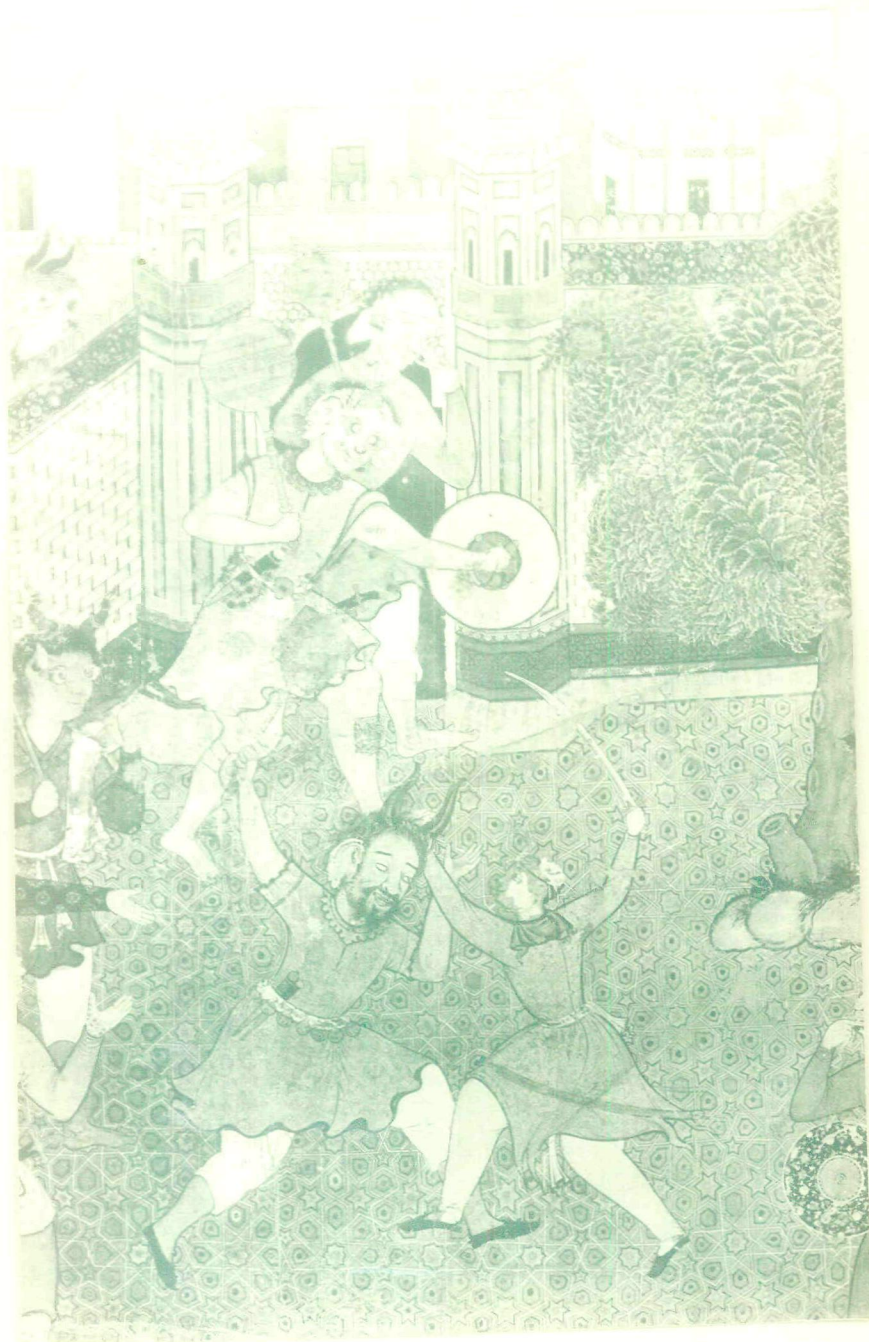


PLATE 1 (A)



PLATE I (B)

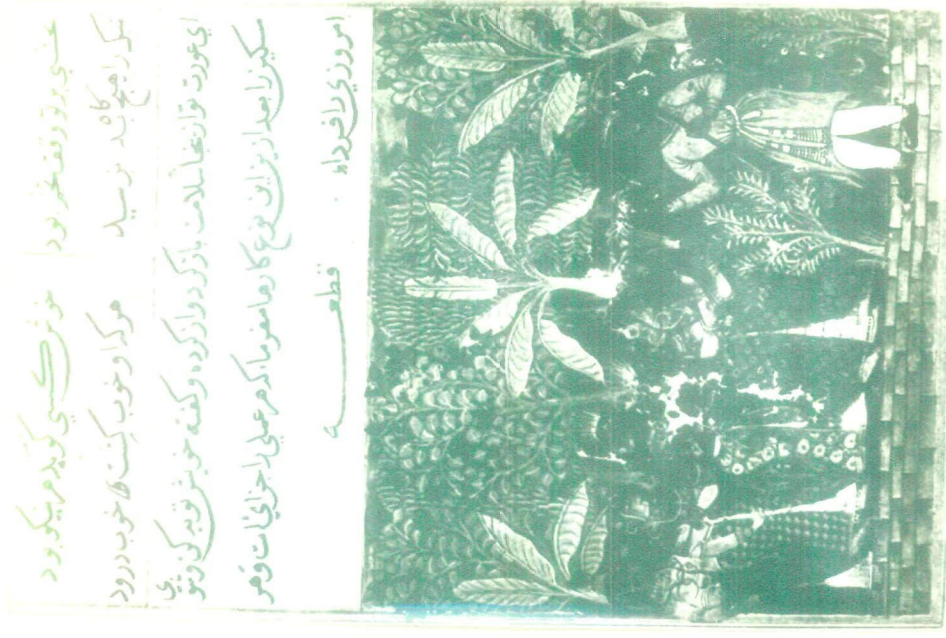
art in general. Broadly speaking, Akbar did not prefer the formal decorative style of Persia. Akbar seems to create a new synthesis of art out of all the heterogeneous elements of arts viz. Persian, Central Asian and Indian - gathered in his court. From the very beginning the consideration of Mughal painters to the Persian Qalam³ evidents on the pages of the Dastan-i-Amir Hamjah. These illuminated pages are the first example of Akbari art and form the ground of training of the Mughal painters.

The present work was mainly done by the two artists Mir Sayyid Ali and Khawaja Abdus Samad assisted by side artists. It seems that⁴ a few creations also belonged to Basawan. These illustrations are distinguished from the Persian Qalam for the representation of turbulent action, broad canvas, foliage of trees and massive colours (plate I). One finds distinct dissimilarities in the examples of Persian miniatures given in the name of Mir Sayyid Ali and the Hamzahnama. The fusion of the Persian and Indian styles may also be seen in the illustrations of the manuscript Tutinama, newly discovered by Dr. Sherman Lee. Though it is a undated manuscript⁵ but can be safely presumed not to be later than 1560 A.D. In the

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3. Ibid; p. 115. (This manuscript is most extraordinary of Mughal manuscripts, from which less than 200 pages are known at present preserved in the various collections i.e. Brooklyn Museum; Victoria and Albert Museum, London; Industrial Museum Viena; Chester Beatty Collection, Dublin; Bharat Kala Bhavan, Varanasi etc. etc.)
 4. Encyclopedia of World Art by McGraw Hill; p. 385, 387.
 5. The Art of Mughal India, by S.C. Welch; p. 25.



PLATE II (A)



(B)

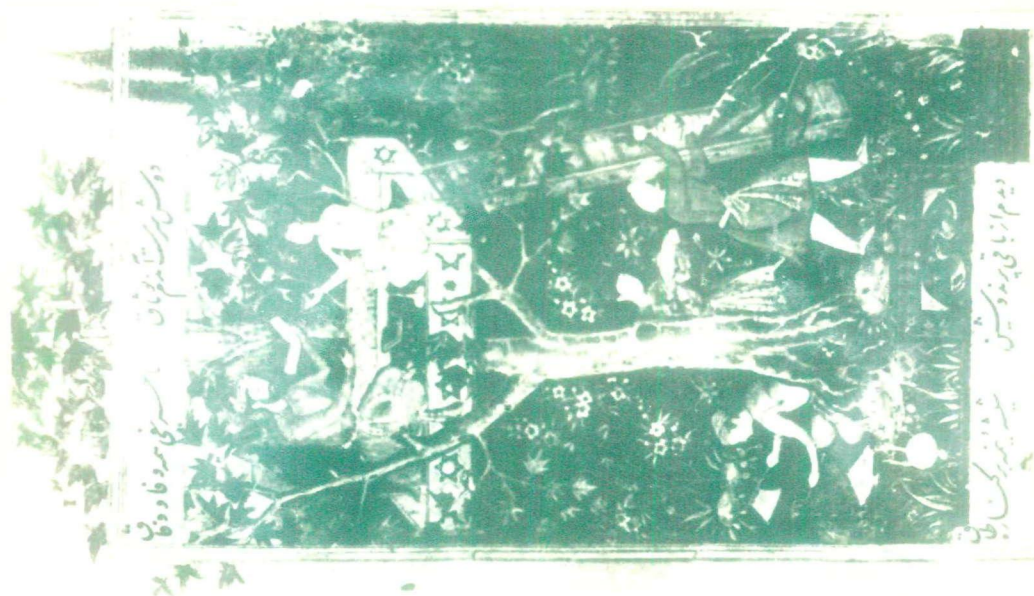
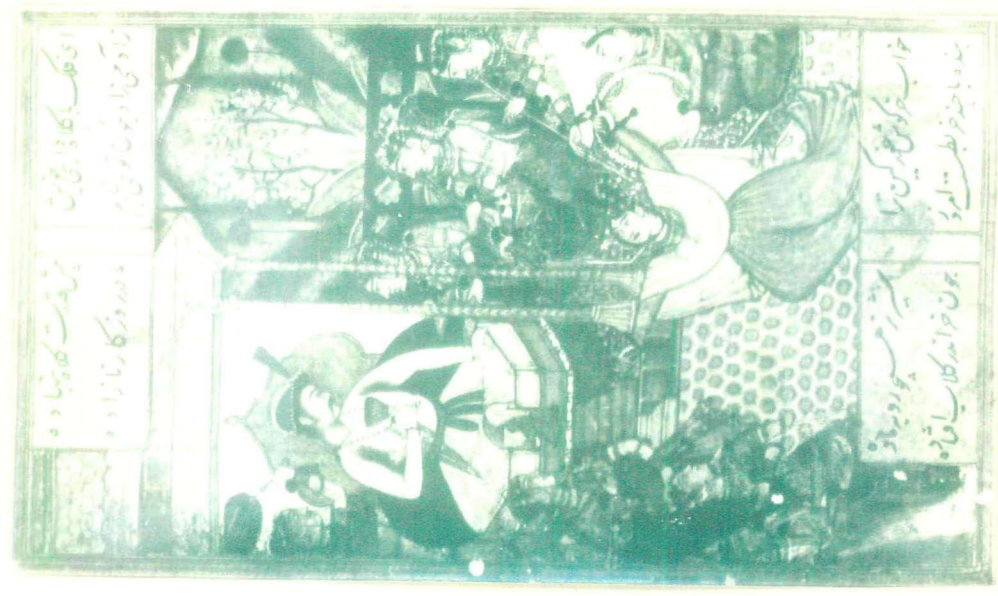


PLATE III (A)



(B)

illustrations of the Tutinama, artists trained in different traditions have contributed their pieces of art- subsequently a few miniatures have associated the Hamzah style (plate 2a) and others have striking features of pre-Mughal Indian art. The latter reveals itself in the depiction of big elongated eyes, profile faces, triangular ends of costumes, straight tree-trunks, stylised form of leaves, the tree of plantain and the dense foliage - all reminiscent to the chaurapanchasika style (plate 2b).

Under Akbar the art of painting seems confined to the illustration-work of manuscripts, for which the fable-books were equally preferred. An early dated manuscript of the Diwan- of Anvari - A.D. 1588 is embellished in pocket size represented with birds, animals and flowers etc. in subtler tones and restful rhythms. The miniatures of this manuscript have also combined the styles of Persian and Western Indian Art (plate III). The latter reveals in the representation of elongated eyes, profile faces and crowded animation. The former finds its place naturally in the depiction of landscape - the ground sprigged with flowery plants, objects drawn from bird-eye-view and elaborate design work on carpets and floors etc. The identity of different styles has survived distinctly where the painters have worked separately on folios. Among the other legendary books: Diwan of Shahi; Khamasa of Amir Khusrav of Diharvi and Anwar-i-shahili dated A.D. 1596-97 etc. mark a passage of the real Mughal

6. (The manuscript is preserved at Bharat Kala Bhavan, Varanasi); Appendix no. III.

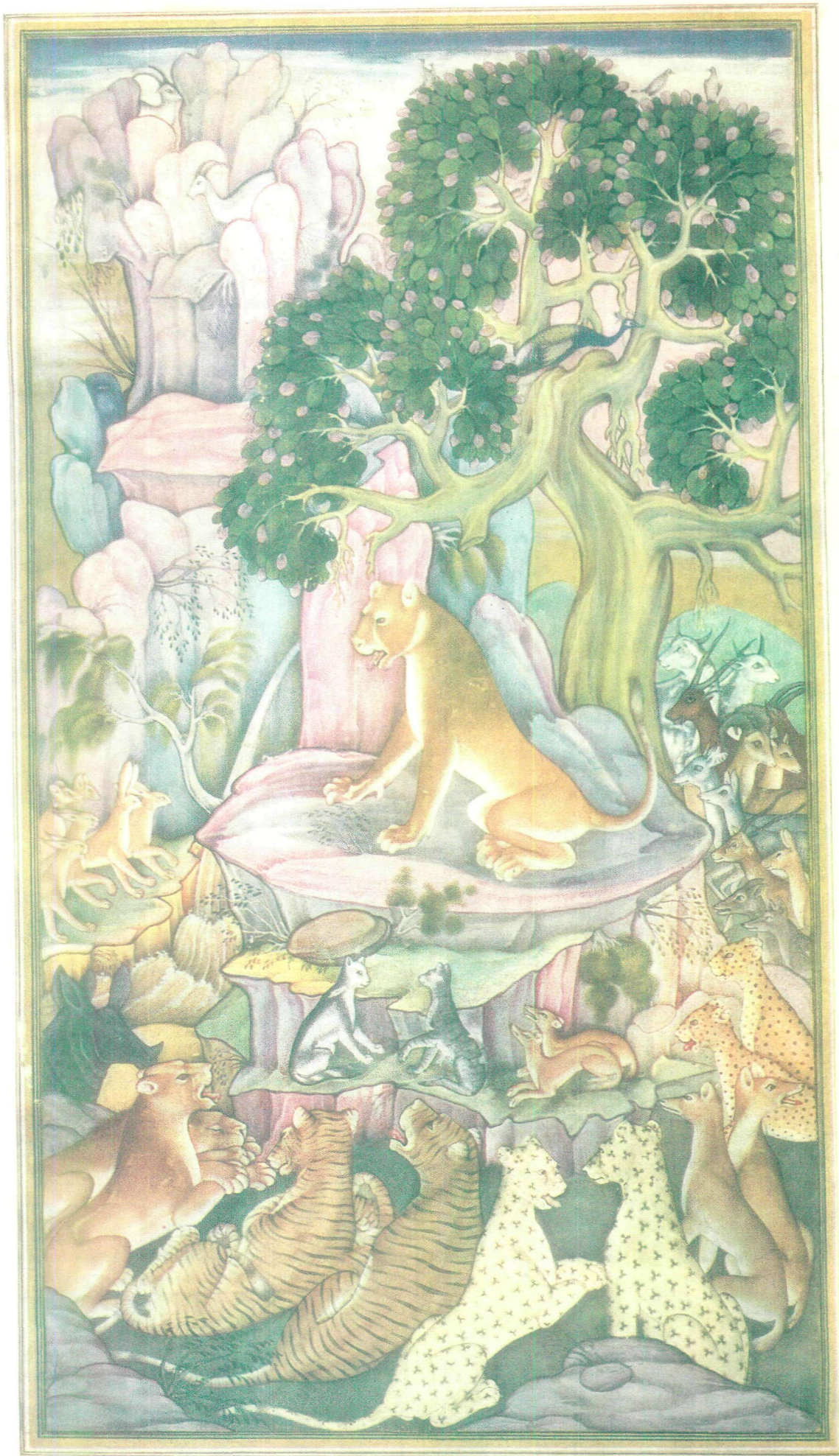


PLATE IV

art. By this time the painters had established their originality in style which became more evident as the time went on. In the present work Farrukh Chela and Miskin may be noted for their individuality. The former shows his propensity for off-shades of violet, pink and blue and for slithering shapes (plate iv). The work of Miskin is distinguished for the rhythmic figures represented in varying postures and blended in harmonious colour scheme. The folio 233 (ibid), an unsigned miniature representing 'gold coins from the belly of an ox' is entirely different in the treatment of pigments. The whole picture is finished in the tinge of one colour and the objects employed to expand the theme have submerged in the background.

7
Abul Fazl has referred only a few names of the illustrated manuscripts though several volumes of such manuscripts and astray folios have survived to this day. The most illustrious of them may be noted as : the Hamzahnama, Tutinama, Diwan of Anwari ; Anwar-i-suhaili, Darabnama, Ayar-o-Danish, Khamse by Amir Khosrau Dihlvi, Razmnama, Ramayana, Tuzuk-i-Baburi, Akbarnama, Tarikh-i-Khanda-i-Timuriya, Hariyansha, Khamse-o-Nizami, Laila-o-Majnun, Diwan-i-Hafiz and Rajkumar. Hindu themes were equally favoured by Akbar for illustration-work and consequently the great books of Hindus were translated into Persian language; as a result of his sympathy for Hinduism and under the policy of encouraging the understanding between the peoples of his kingdom. Subsequently, the Mahabharata,

7. Ain; Vol. I, p. 115.

Ramayana, Hariyansha and Katha-Sarisagar etc. were taken up for the work of illustration.

Under the present study a few selected manuscripts belonging to different periods and varying in their themes i.e. fables, literary and historical-works; have been taken. These include Anwar-i-suhaili, Diwan-i-Hafiz, Razmnama, Tuzuk-i-Baburi; Akbarnama and Tarikh-i-Khandan-i-Timuriya. Several copies of these manuscripts contained / with illustrations have survived which evident that a number of copies were prepared of a manuscript to meet the demand of the royal library, ⁸ harem, nobles etc. The copies were prepared severally on the demand. Subsequently the dates of their completion varied. Extensive libraries were established at Agra, Delhi and other places equipped with originals and translations of Hindi, Persian, Greek, Kashmiris and ⁹ Arabic books. The manuscripts were adorned with rich bindings and miniatures. A lot of money must have been incurred in the work of ¹⁰ illuminating these manuscripts.

¹¹
The manuscript of Diwan-i-Hafiz in the collection of Sir Chester Beatty is the earliest dated manuscript known to us. The date of

8. Ibid; p.

9. Ibid; p.

10. "For example, the Razmnama, or Persian abridged translation of the Mahabharata, with preface dated A.D. 1588, now at Jaipore, is said to have cost £40,000 Sterling; and Colonel Hanna estimates that his copy of the Ramayana, now at Washington, must have cost quite half that sum". A History of Fine Art in India and Ceylon; by V.A. Smith; p. 186.

11. Appendix no. 4.

its colophon is given on folio 53 i.e. A.H. 990 (= A.D. 1582) and the name of the copiest is given Abd-al Samad. The opening folio of the copy representing different seals has displayed the circular seal of Akbar with the words - Allahu Akbar Jalla Jalaluhu and a small circular seal : Mahwi Allahu Akbar with the date of '90 (probable A.H. 990 = A.D. 1582). The manuscript contains the gazals and qasidas composed by Muhammad Shamsul-Din, usually known by his title Hafiz. Various copies of Diwan-i-Hafiz are known to exist. The copy belonging to Sir Chester Beatty is fragmentary and contain only 53 folios. It is defective on both the ends.

Format of the present copy is 14 x 9 cm. and the written surface measures 7.5 x 4.5 cm. A full-page contains two columns of 9 lines. It is written in beautiful nastaliq style on light brown paper. Inscriptions are written mostly in two columns divided from one another by two narrow gold-lines. The margins are of a lighter tone. It is bounded in leather, painted with gold-pigment, displaying three red lines along the outer edges.

Folio 7 contains a full page miniature. Throughout the volume there are a number of scattered columns of bird-illustrations, generally drawn in pairs and among the foliage. Among them blue jay, the green pigeon, the king-fisher, the demoiselle crane, the Saras crane and etc. can be recognised. Margins are decorated in a variety of conventional-floral designs, in gold. Folio one and two display design depicting a human head emerging from blue-petals and enclosed in circular golden-sun with wavy rays. Folio 2, 3, 52 and 53 are

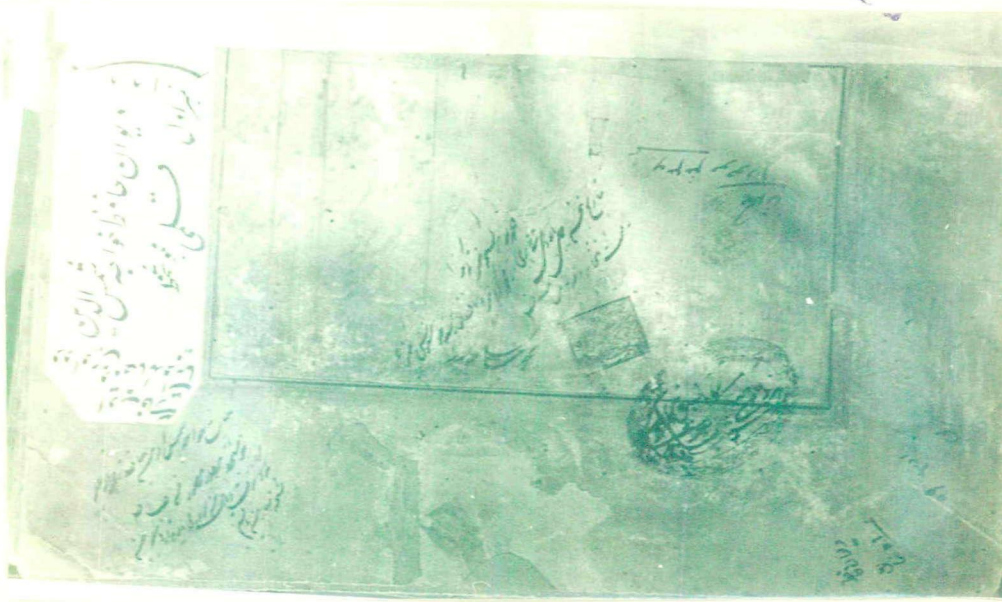


PLATE V (A)



(B)

pasted with plain outer margins. Inscriptions are written in white on gold-grounds on folio 2 and 3. Folio 52 and 53 contain inscription in red ink. Mainly in these four pages blue and gold pigments are used. Hashvias are drawn with the motifs of animals, human-faces and flowers etc. etc. Inscriptions are closed by employing several bands of lines drawn in varying pigments. The originals could not be accessible to us and the reliance has been made on the reproductions.

Another copy of the Diwan preserved at Rampur State Library is in ¹² good condition though incomplete towards the end. It opens with an introduction which runs into seven leaves from 2 - 8. The author has not disclosed his name in the text. There are 404 folios including 11 miniatures, painted by the artists of Akbar's court. These display six names. Unfortunately a few paintings have damaged on margins. The present copy is rebounded in the blue album provided with red-leather on its corner and back. Format of the manuscript is 19.7 x 26.3 cm.

Present copy was purchased in 1273 Hijri era, corresponding to 31st January 1857 by Mohammad Kalbe Ali, Vali Ahad Rampur; from Mohammad Akram, grand-son of Hafiz Khurshid Khushnavis Lekhnawi, against the payment of rupees fifty only. Vali Ahad, Rampur has signed the manuscript in the beginning and end. Besides the autograph and seal

12. Ibid.

of Vali Ahad, Rampur; there are the impressions of other autographs and seals, but these are faded in condition and unreadable (plate v). These faded-impressions clarify that the manuscript, before passing in the hands of Mohammad Akram; was preserved in some Imperial Library, as the tradition goes upto the last of 18th century and beginning of 19th Century.

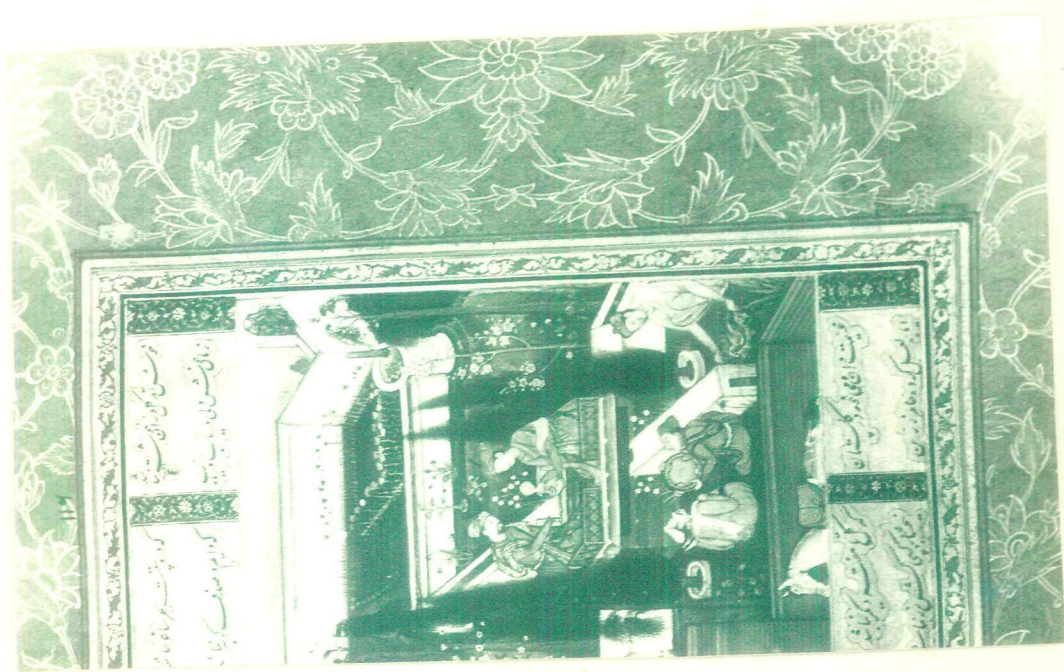
Manuscript is written in nastaliq - style in black ink. Only in one case red ink is used on folio 2. Paper used for calligraphy is smooth; well processed; light buff in shade; sprinkled with gold-dust and uniform in size. Generally the written surface measures 15 x 8 cm. A full page contains 13 lines. Several bands of lines-drawn in green, blue, red, black and gold-pigment, are employed on the margins of each folio. Casually floral patterns are drawn to decorate the bands. Thickness of border is measured from 1 to 1.4 cm.

Mounts employed in the margins of folios, are slightly thick and hard though smooth and well polished. These are of various shades: brown, dark-brown, deep green, dark-grey and blue. Mounts provided with illustrations are illuminated with line-drawings of birds, animals, flowers and ornamental motifs. Lines are drawn in gold pigment. Inner-part of the objects is always filled with some pigment deep in tone than the shade of mount-sheet. Sometimes, the objects are drawn after the Chinese tradition.

Generally the paintings cover a full page. Two or three lines of the



ii (A)



i (A)

PLATE VI



ii(B)



i(B)

text are composed with illustrations on the top, or below, or on both places. Thus, height of the miniatures has varied from 8.2 cm. to 11.3 cm. and the width exceeds from 7.8 cm. to 8.8. cm.

Opening of the manuscript with the term "Allaho Akbar", help us to understand that probably this copy was scribed during the days when Din-Ilahi was already introduced by the emperor Akbar. Falling which, colophon of the manuscript may be fixed 1582 approximately; but as such there is no literary evidence, it remains a conjecture. Though the distinct similarities in the setting of the text, in two columns divided from one another by two narrow gold lines, decoration of margins with conventional motifs of animals and flowers represented in line-drawing and painted in gold pigment lying in both the copies of Diwan (C.B. and Rampur) help us to understand that most probably both belonged to same era. The design of margins has appeared almost identical in them (plate vi). The painters who have worked on its folios mainly Kanha, Manohar, Sanviah and Farrukh Chela seem mainly inspired by the Persian traditions, though the gradual changing modes in their expression may be seen in their later works. The most distinguished picture of the manuscript on folio 177, painted by Farrukh Chela, form the background comprising of hills, trees and

13. Farrukh Chela: Anwar-i-suhaili; f.30 (Varanasi); Razmnama; pls. 80, 137(Jaipore); Tarikh-i-Khandan-i- Timuria; ff. 101a, 108b (Patna) and Tuzuk-i-Baburi; pl.4 (B.M.); Kanha: Akbarnama; pls. 12,13,64,97(V.A.); Razm. pls. 15,29,30,59,81,98,99,115,121,122 (Jaipore); Manohar: Tuzuk; pl.42 (B.M.); Sanviah: Razm; pl. 4 (Jaipore); Tarikh; f.206b(Patna); Akb; pl. 31,54,92,107 (V.A.); ff. 71, 122 (C.B.); Tuzuk; pl. 19,38(B.M.).



PLATE VII (A)

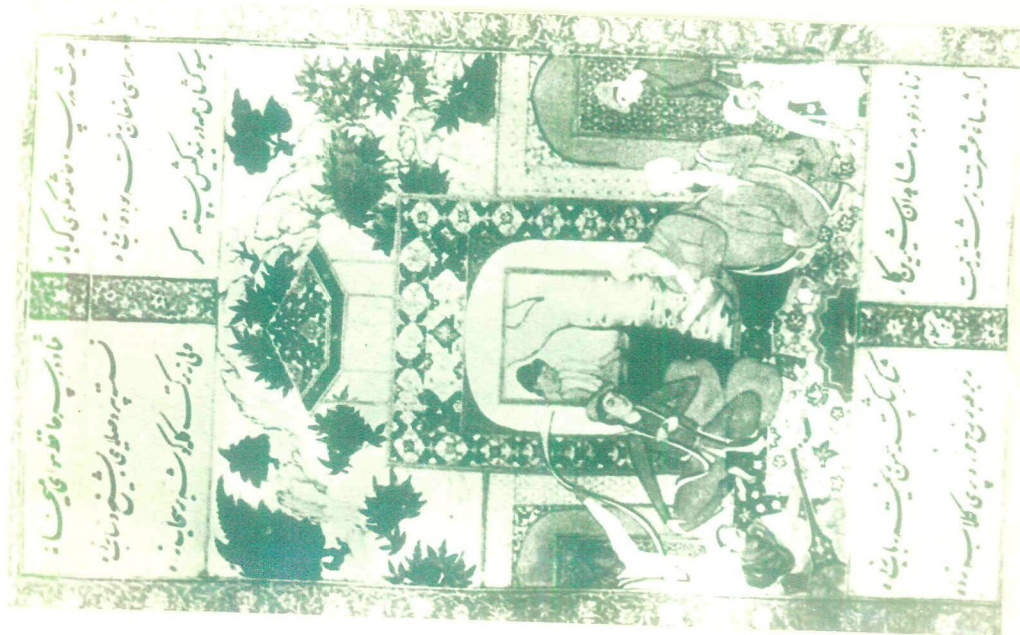


PLATE VII (B)

springing plants and the human figures drawn in three-quarter faces which associate the Persian Qalam (plate viia). The propensity for off-shades and slithering shapes- specially in the representation of animal figures, observed in the present example has also survived¹⁴ in the later works of the artist. Similarly the profuse decoration, sky painted in gold, objects drawn from bird-eye-view and three-quarter faces etc. displayed on folio 314 probably by Narsing, drew the art of the Diwan close to the Persian miniatures (plate vii b). Painters of the copy have mostly preferred three-quarter-faces, long, loose costumes- reminiscent to the Persian tradition and profuse decoration of floor and carpet etc. In the representation of landscape artist is mostly inspired by Persian style. The folio 74 painted by Sanvalh, represents the whole landscape in the same Qalam. Though Indian trends are not wanting in these miniatures. The latter reveals itself casually in the treatment of plantains, dense foliage of trees and rhythm in the human figures.

The miniatures of ¹⁵Razm (Jaipore), ¹⁶Tarikh (Patna), Tuzuk (National Museum) and ¹⁷Anwar (Varanasi) form the second group of Akbari illustrations. Most of the illuminated manuscripts have belonged to the¹⁸ period ranging from 1585 to 1600 A.D. The ¹⁹Akbarnama miniatures come in the last group.

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14. Plate iv.
 15. Appendix No. 5.
 16. Appendix No. 6.
 17. Appendix No. 7.
 18. Appendix No. 3.
 19. Appendix No. 2.

Only three well illustrated copies of the manuscript Razmnama - illustrated by the painters of the Akbar's court, are known to exist at present in : City Palace Museum, Jaipore; Rajasthan; Baroda State Museum, Gujrat and British Museum, London. Razmnama is the Persian abridgement of the ancient book Mahabharata - a religious book of Hindus. It was repeatedly copied by the grandees and richly illuminated with miniatures by the painters of the court; who were ordered by the Emperor Akbar. It is not clear whether the translation into Persian language was made from the Sanskrit or Hindi or the both languages. Abul Fazl states that it was translated from Hindi into Persian. Badaoni has shown the probability that there may have been Hindi translations or extracts; as Akbar himself explained a few passages of Mahabharata to Naqib Khan - a translator. Translation-work was taken up by Naqib Khan, Abdur Qadir of Badaoni and Shaikh Sultan of Thanesar. Abul Fazl wrote an introduction to it. In all

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20. "This Razmnāma was illuminated and repeatedly copied; the grandees were ordered to make copies, and Abul Fazl wrote and introduction to it about two guj etc. etc." Muntakhabut-Tawarikh, translation by W.H.Love; Vol. II, p. 302; Ain, Vol. I, pp. 111-112 (f.n. 2).
21. "The Mahābhārtā which belongs to the ancient books of Hindustan has likewise been translated from Hindi into Persian, under the superintendence of Naqīb Khān, Mawlānā ? Abdu-i-Qadīr of Badāoni and Shaykh Sultān of Thanesar." Ibid; pp. 110-111.
22. Badaoni, Vol. II, p. 209.
23. Ibid, p. 302; Ain, Vol. I, p. 111-112.
24. Badaoni, Vol.II, p. 302; Ain Vol. I, p. xli.

it contained nearly one hundred thousand verses. ²⁵ Latter portions of the manuscript were completed by Mulla Sheri and Naqib Khan. Besides, several Hindu learneds were employed to explain Mahabhartā, ²⁶ to the translators. Work was completed during the year 990 A.H; ²⁷ and was titled Razmnama, ²⁸ T.M. Hindley has wrongly interpreted Badaoni's account, where he mentions in his book that order for its translation was given by Akbar in 990 A.H. (= A.D. 1582). This task must have been taken a few years earlier to 1582 A.D. Sultan Haji ²⁹ of Thanaswar took four years to finish the translation of Mahabhartā, start of which was already taken up by Naqib Khan. Keeping in view these accounts concerning date of Razmnama may be taken round about 985 A.H.

Present copy of Jaipore contains 169 miniatures. Out of which 147 have been published in volume IV of the Memorial of the Jaipore Exhibition ³⁰ 1883. Manuscript opens with a preface by Abul Fazl, dated 1588 A.D. (= A.H. 995). Keeping it in view the miniatures

25. Ibid; p. 111.

26. Ibid; p. 115.

27. "Among the remarkable events of this year is the translation of Mahābhārtā,and when fairly engrossed and embellished with pictures, the Amirs had orders to take copies of it, with the blessing and favour of God". Badaoni, Vol.II, pp. 329-331.

28. Razmnamah (Memorial of the Jeypore Exhibition-1883), Vol.IV; City Palace Museum Jeypore.

29. Badaoni, Vol. III, p. 173.

30. Originals could not be accessible to us and the Study has been based on the book Razmnamah-Memorial of the Jaipore Exhibition, 1883; Vol.IV; by T.H.Hendley; which displays only 147 miniatures in black and white.

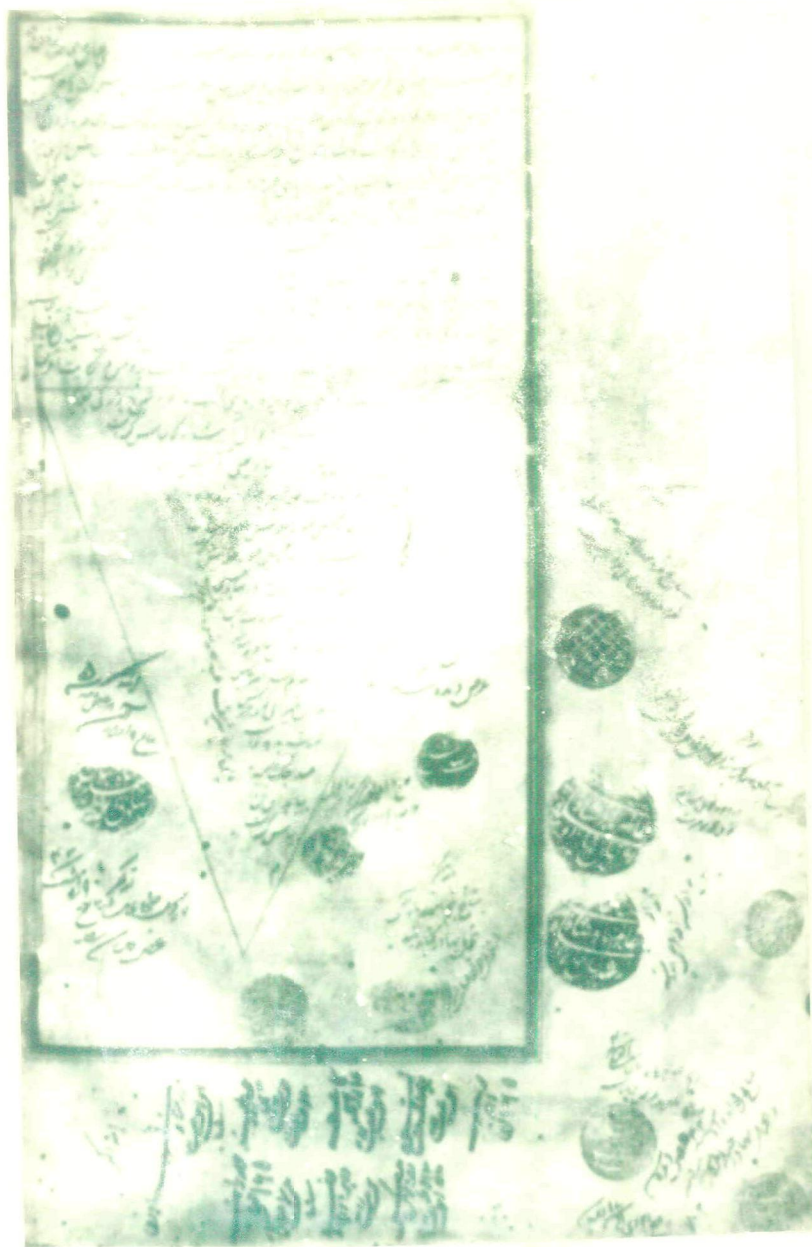


PLATE VIII

of the copy may be dated 1590 A.D; as such work of illumination³¹ must have taken a few years towards its completion. Exact date of its possession in Jaipore is not known. Last leaf of the manuscript bears the impression of eleven seals, of which five are unreadable (plate viii). Remaining six can be read likewise.

- a- Mohibbe Ali, Banda-ash Akbarshah.
- b- Sadikullah Khan, Banda-ash Shahjehan.
- c- Arshed Khan Khanizad Shah Alam Padshah Gazi.
- d- " " " " " " " " .
- e- Akbul Haq Bin Qasim Shirazi.
- f- Fatehullah Bin Abdul Fateh.

These impress of seals clarifies that this copy passed from the libraries of the grandees belonging to the reign of the emperor Akbar, Shahjehan and Shah Alam. The earliest arzadidah is in the right hand corner at the bottom over the seal of Mohibbe Ali. It is dated 1003 A.H. (= 1594 A.D.). Latest is the seal of Arshed Khan servant of the emperor Shah Alam. It is dated A.H. 1119 (= 1708 A.D.).

Besides, a few double page illustrations, mostly these are one page

31. Copy of the Razmnama, embellished with pictures- completed during the year 1582 A.D. (= 990 A.H.); may be taken as the first illuminated copy of the manuscript and the Jaipore Manuscript, dated 995 A.H. (=1588 A.D.) belonged to the later work.

illustrations. These display 46 names of the painters, which cover
 the list given by Abul Fazl in the Ain with an exception of Mir
 Sayyid Ali, Khawaja Abdus Samad and Haribas. Generally miniatures
 are signed. Thirty-eight plates display single name of the artist
 and 99 plates are the example of joint-work which include two names.
 Only in one instance three artists have joined the work on plate Cxiv.
 Sketch is drawn by one artist and the colouring is done by another.

Themes generally executed on the whole page, mostly have a line or
 two or and more of the text on the above or lower margin of the mini-
 ature or sometimes on the both places. Several bands of line in
 various pigments are employed to close the illustrations.

The miniatures are mainly the work of three leading artists i.e.
 Daswanth, Basawan and Lal. In most cases they are assisted by side
 artists who accomplished the work of colouring etc. Crowded animation,
 loss of effect due to the introduction of so many objects, confused

32. Appendix no. 5.

33. Ain; Vol.I, p.114 (Mir Sayyid Ali; Khawaja Abdus Samad; Daswanth;
 Basawan; Kesi; Lal; Mukund; Muskin; Farrukh the Qalmaq; Madhu;
 Jagan; Mahesh; Khem Karan; Tara; Sanvlh, Haribas and Ram).

34. Appendix no. 5.

35. Daswanth: pls. 6, 9, 12, 14, 24, 32, 33, 43, 47, 48, 54, 62, 63, 67,
 68, 69, 70, 71, 73, 74, 88, 100, 108 (23 miniatures); Basawan: pls.
 7, 10, 12, 14, 21, 22, 34, 39, 40, 50, 53, 59, 64, 65, 70, 76, 81,
 84, 106, 112, 113, 115, 117, 120, 121, 122, 126, 127, 130, 145 (30
 miniatures); Lal: pls. 4, 5, 8, 16, 23, 35, 41, 46, 51, 52, 55, 66, 75,
 77, 79, 82, 83, 87, 89, 93, 109, 110, 111, 114, 116, 119, 123, 124,
 125, 144 (30 miniatures).

compositions, elaborated scenes, vitality in figures, sumptuous array of colours are the main characteristics of the illustrations. The copy of Baroda State Museum (Gujrat) is of a notably lesser quality. The representation of minute details, finish, decoration and casually the drawing of human figures show lack of skill. However the chief canons of painting which characterise the Mughal miniatures are clearly observed as having been followed in it also. Obviously, such copies were prepared to meet the demand of nobility and less exalted officials.

The Razmnama preserved in Baroda Museum and Picture Gallery, Baroda (Gujrat) is far from complete. This copy contains only 32 scattered, loosed sheets displaying miniatures on the front and text on their back. From the contents of these folios, name of the scribe and the place where it was composed; is not traced. It is written in nastaliq handwriting on buff-shade paper in black-ink. All the leaves are equal in size; that is 18.5 cm. x 30.5 cm. A full page contains 27 lines, measuring 9.5 cm. in length. The written surface is measured 18.5 cm. x 30.5 cm. Several bands of line - 4 to 5 in number drawn in black or blue colours with gold-pigment - are employed to close the text and illustrations on their margins. The scale of miniatures vary from 10.5 cm to 15.8 cm. into width and 19.5 cm. to 28.5 cm. in hieght.

36

Paintings display 19 names of the painters, a few of which popularly

known for their works in the other manuscripts; of the Akbar's court. Mostly these are written in black-ink, though a few in red; on the lower margin of the border. Three illustrations are unsigned. All the miniatures are remargined and preserved in loose-sheets at the Museum. Their pigments are yet fresh. However, unfortunately, a few are damaged on margins.

The manuscript bears an accession no. 198/1-32, in Baroda Museum and Picture Gallery. The location of the manuscript from the date of its colophon, is difficult to be ascertained. The colophon may be recorded from plate no. 31 - painted by Pak artist, displaying Agni, disguised as a pigeon, seeking king Usinara's protection - dated 1007 of the Hijri era, corresponding to 1598 A.D.

Various copies of the Tarikh are preserved but unfortunately all are far from complete. Abul Fazl has not mentioned this manuscript with the illustrated work. But there are many more illustrated manuscripts surviving to this day, and which are not referred in the Ain-i-Akbari. The most important of which are Darabnama (B.M.); Tuzuk-i-Baburi (B.M; National Museum, Moscow etc.); Bahristan (Bod. Lib.); Akbarnama (C.B; V.A.); Hariyansh (Lucknow State Museum); Khamse by Nizami (Dyson Perrins Collection) etc. etc.

The manuscript preserved at Khuda Baksh Oriental Public Library, Patna,
37
known as Tarikh-i-Khandan-i-Timuria or Timurnama is far from complete

and defective on both the ends. It opens in the middle of introduction and ends immediately after the account of Akbar's second campaign in Gujrat in the 19th year of his reign (A.H. 991 = A.D. 1573). The copy opens with the Timur's march in search of Amir Hasan (folio 38 7). Abd al-Muqtadir has suggested that perhaps the present work may be Chingiz-namah, one of the works mentioned by Abul Fazl; but it has become difficult to accept it as the manuscript does not contain any account of Chingiz, hence the doubt raised remains a conjecture.

The colophon of the manuscript is lacking though it may be fixed after the date of completion of Razm (Jaipore). By this time most probably the painter Daswanth, contemporary to Basawan, had committed suicide. His whole contribution belonged to the Razm. (Jaipore) and these illustrations may be taken the start and the end of the short-lived painter. Consequently, we do not come across his name in the manuscripts illustrated later viz. Tuzuk-i-Baburi; Anwar-i-sihaili; Akbarnama etc. etc. Hence it may be presumed that upto the time the work of illumination of Tarikh-i-Alfi was taken up, Daswanth was no more in existence. Badaoni tells us that during the year A.H. 10,00 (=1591-92); Akbar ordered to compile a history of all kings of Islam and the work was distributed among Naqib Khan, Shah Fath-ullah, Hakim Humayun, Hakim Ali, Haji Ibrahim Sarhindi, Mirza Nizamuddin Ahmad and himself. He further tells us that in the year

38. Storey; pp. 298-99, (No. 367).

39. Badaoni; vol. I, pp. 327-28.

40. Ibid; p. 329.

باسم الرحمن الرحيم
 ان من رشتت ببيت رحل احوال صديق
 كجستان واولاد اجداد اخوت زيب الخيام
 سورت عرش تشنه انا را سدره نايال
 بيسف و دوم و محمد و ولد شاه با تقشف
 عز شاه جهان پادشاهن جهانك و شاه كرگزيان

PLATE X

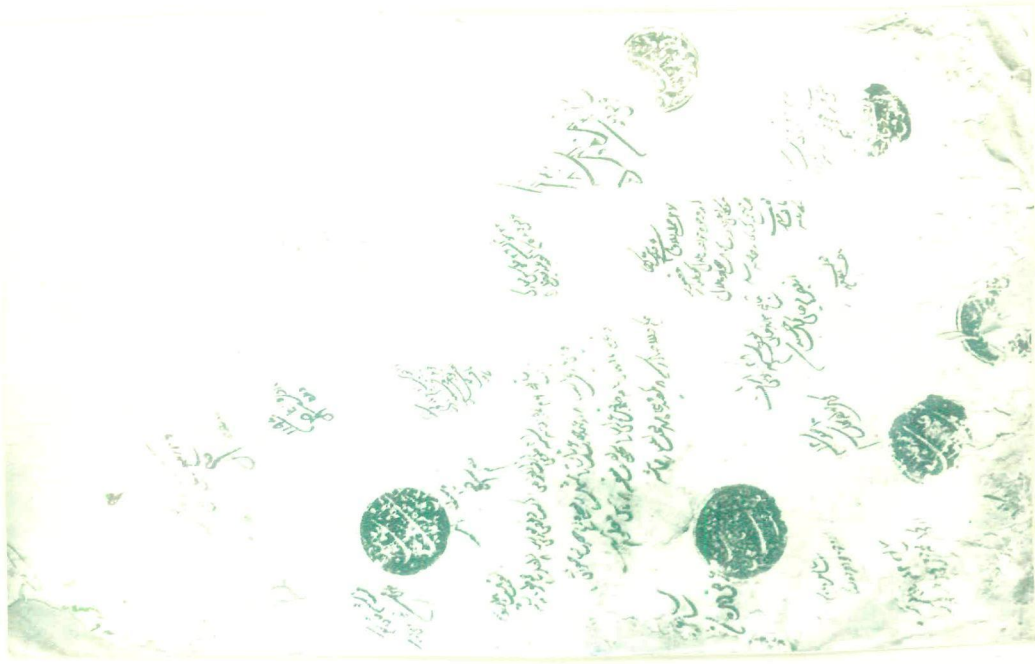


PLATE IX

A.H. 1001 (= 1592-93) he revised the composition of first two volumes and latter volumes were assigned to Asaf Khan. On the completion⁴¹ of the Tarikh an introduction was written by Abul Fazl. Keeping in view the above facts the date of completion of the manuscript may be taken 1595 A.D. The manuscript containing several volumes was illustrated though, it is difficult to say whether the entire Tarikh was illuminated or only the few parts were chosen for the work. The work of illumination must have taken a few years towards the completion. Keeping it in view the miniature of the present copy may be dated 1597 A.D.

The name of the author and the title of the work is not found in the text. The place where the manuscript was composed, is not known. Present copy deals with the History of Timur and his successors in Iran, and of Babur, Humayun and Akbar down to the 22nd years of his reign. The history of 20th, 21st and 22nd years is wanting. In the beginning of the manuscript, author has praised 'Zafar Namah - a well known history of Timur, written by Sharaf-ud-Din Ali Yazdi (A.H. 858 = A.D. 1454). In the latter parts he often quotes the 'Tuzuk-i-Baburi' as his source. It is found that the account of Sultan Hussain Mirza and the short sketches of all the famous men of his time (folios 233a-236b) are taken exclusively from the said work.

First fly-leaf of the copy bears 7 seals (plate ix). One, extreme above in the right side is the seal of Shah Alam Bakshi Mohummud Ali and the second a little below to it, bears the sign of Shah Jahan

41. Ain; vol. I, p. 113.

Badshah. Rest seals are faded in condition. Besides the seal there are several Ard-didahs. Those are legible read thus :

1. Abdullah Chulpi
2. Khawaja Suhail
3. Khawaja Hidar
4. Abdul Gafur
5. Muhammad Baqir
6. Nur Muhammad

Second fly-leaf bears an autograph of Shahjahan (plate x).

42

Out of 132 illustrations 65 display the name of two artists. In such cases artist's name are followed with the words Tarah (sketch or drawing) and Amal (colouring or painting). Sometimes Range Amji word is prefixed to the name. In a few cases the Tarah and Amal is by one artist and the Chehra nami (face-drawing) by another.

Pigments are yet fresh. Unfortunately a few paintings are damaged on margins. The whole manuscript is remargined, and bounded in a red-album decorated with a spray of ornamental motifs in the geometrical settings- drawn in golden pigment.

43

A few astray folios of Tarikh-i-Alfi in the collection of Ajit Ghosh, Calcutta have also been claimed to be an original work belonging to

42. Appendix no. 6.

43. Discovery of a portion of the original illustrated manuscript of 'Tarikh-i-Alfi written for the emperor Akbar by M.Mahfuzul Haq; Islamic Culture, vol. 5, pp. 462-71 (1931).

the court of Akbar. It is written in nastaliq and contains of large size folios. In most cases miniatures appear on one side of the leaf. These bear only five names of the artists i.e. Shankar of Gujrat; Sarvan, Tirya, Surdas and Brahsapat. The latter is unknown in the other manuscripts.

Legendry books provide a greater scope for the imagination to an artist who employs the same in filling up the blanks and providing a suitable background to the central-theme. Among such illustrated books the Anwar-i-suhaili manuscript is one of the best collections.

44

Three illustrated copies of Anwar-i-Suhaili are known to exist. These are preserved at Bharat Kala Bhawan, Varanasi, India; School of Oriental and African Studies, London; and British Museum, London (B.M. Add. 18579) respectively. The collections of the former two are the part of our study. The latter copy was finished during the reign of Jahangir, though illustration-work was started towards the end of Akbar's reign. The colophon of the manuscript is dated 1019 of the Hijri era, corresponding to 1610 or 1611 A.D. Two out of thirty six paintings of this MS. are dated six years earlier to A.H. 1019; which shows that the work was projected long ahead (in the time of Akbar).

Anwar-i-Suhaili (Bharat Kala Bhawan)

The present copy is complete and good in condition. It contains 239 folios. Three folios - no. 115, 154 and 236 are reported missing.



PLATE XI

Each sheet measures approximately $11\frac{3}{4} \times 7\frac{1}{2}$ inches. The manuscript is written in black-ink, in a beautiful nastaliq handwriting. A full page contains 15 lines and the written surface measures $7\frac{4}{5} \times 4\frac{1}{10}$ inches. Occasionally we come across the sub-heading and the artist's names scribed in red-ink. Paper is light buff in shade, well-polished and processed. Paper of 24 sheets from folio no. 194 to 217 is reported of deep in tone than other sheets. Colophon of the manuscript is dated 1005 of the Hijri era. An illustrated folio 242, painted by the artist-Anant; displays that this copy was scribed by Abdur Rahman-al-Haravi at Lahore. In this miniature artist has painted the scribe with his helper (plate xi). Whole manuscript is rebinded. Present binding is in red album illuminated with floral designs drawn in gold-pigment.

It contains 26 illustrations, which display fourteen names of artists. First miniature which is a double-page illustration differs in style from the rest of the paintings. It is Persian in style. Costumes, utensils and musical instruments depicted in the painting, all belongs to Persia. It does not bear the name of artist. And a few other illustrations do not display artist's name. Generally a painting covers the full page- a few have three or four lines of text above. Two illustrations are on half-page.

Illustrations and the text are closed by employing several band of lines drawn in black, green, red and gold pigments. These lines vary from 6 to 8 in number in the margin of .5 cm.

In Kala Bhawan Varanasi, the manuscript bears the accession no. 9069. It was purchased for Kala Bhawan from Dr. Bhagwati Prasad Singh, D.Lit; of Gonda district (Uttar Pradesh) against the payment of Rs.22,000; to whom it was awarded in April, 1958 for his literary achievements, by the Raja of State Balrampur (Gonda); where it was preserved in the Balrampur Palace Library. It was Maharaja Digvijay Singh who brought this copy Balrampur from Oudh State Library, Lucknow in 1858. The location of the MS. from the date of its colophon (A.H. 1005), is difficult to be ascertained. Probably it was preserved at Imperial Library, Delhi as the tradition goes upto the end of 18th century; from where it was brought Lucknow by Saddat Khan - the V Nawab-Vajir of Oudh (1748-1814); or Asaf-ud-Daullah (1775-1797) - a great patron of Art, might have obtained it from Rohillas after conquering them. But we do not find any literary evidence in support of this view and it remains a conjecture.

The illustrated chronicles have proved of greater interest, of which the miniatures of Tuzuk-i-Baburi have attracted the most to the critics. It may be taken the richest collection of Akbari art as we come across of the greatest number of its copies, survived to this day. The original Memoir, called Tuzuk-i-Baburi was written in the Turkish language and covers the biography of its author from his childhood in Samarkand upto the time of his death in 1529. An incomplete copy of the Turkish text, now preserved in the Salarjang Museum, Hyderabad, is the lone survivor known to us at present. This was transcribed in the period

of Aurangzeb's reign and was consulted by Mrs. Beveridge in connection
 of her translation of the work into English.

Of the several translations of the Tuzuk-i-Baburi that by Abdül Rahim
 Khankhanan, the Scholar-general of Akbar's court is the completest
 and the best known. It was made and presented finally to the king
 in 1590. In 1583 however one, Paiyanda Hasan of Ghazna and Muhammad
 Quli of Hisar, had taken up the work of translation privately. These
 were not completed and the originals are extant in the libraries of
 the British Museum and the Bodleian Library respectively.

45. Bab. Vol. I. p. XII; p. XIvi, line 21-22.

46. "This book is a translation of Babur Padshah's Autobiography, made from the original Turki Text. It was undertaken after a purely Turki manuscript had become assessible in England, the Haiderabad codex (1905) which, being in Babur's ipsissima Verba, left to him the control of his translation diction - a control that had been impracticable from the time when, under Akbar (1589), his book was translated into Persian. Ibid, p. XXVII.

47. Ibid, p. XXXIV, lines 22-25; "The Memoirs of Babur, the conqueror of the world, which may be called a code of practical wisdom, have been translated from Turkish into Persian by Mīrzā? Abdū-r-Rahīm Khān the present Khān Khānān (Commander-in-chief), Ain, Vol. I, p. 112, lines 6-9.

48. "In the 34th year he presented to Akbar a copy of his Persian translation of Bābur's chaghtāi Memoirs (Wāqiat-i-Bābarī). Ibid, p. 355, lines 38-39; "On this day the Khān Khānān (Bairām's sone 'Abd'u-r-Rahīm) produced before the august Presence the Memoirs of Firdās Makānī (Bābur) which he had rendered into Persian out of the Turkī, and received great praise". Akb; Vol. III, p. 862, lines 21-24; Bab. vol. I, p. XIIV, lines 13-14.

49. Ibid, pp. XIiii-XIiv, line 31-32 and 1-5.

The great variety of themes and the imaginative rendering of events of the Tuzuk-i-Baburi offer a wide scope for the painter to draw his subjects. Of the several illustrated manuscripts of the Tuzuk-i-Baburi only five are known to exist. These are preserved in the National Museum of Delhi; the British Museum; the State Museum of Oriental Cultures, Moscow; the Victoria and Albert Museum, London and the Louvre, Paris. The last three are incomplete collections and the last two have not been accessible to us. A single painting representing a bird catcher at work is contained in the Fogg Art Museum, Boston.

The Delhi manuscript is a collection of loose sheets and bears no library mark. In all, it contains 145 painted folios of which only 54⁵⁰ bear the names of the artists which are 40 in number. 55 paintings are unsigned while the rest have the names either written illegibly or have got half eliminated at the time of cutting out the margins.

Time must have taken its toll, nevertheless the painters of the Delhi manuscript have preserved, to a remarkable extent, the freshness and shine of the original colours. The leaves of the manuscript are all equal. The sizes of the actual paintings however vary from 17 to 28 cms. in length and 14 to 17 cms. in width. It still remains unpublished. Folio 116 bears a valuable note declaring that the painting on it was complete^d in the 42nd regnal year which is equivalent to 1598. The hashvijas are decorated with bands of lines and not by decorative floral or geometrical designs. Some of these paintings also contain illustrative blurbs from the Persian text. These are positioned either on the top margin or distributed into two, occurring also at the

bottom. The manuscript has not been published and the paintings have been consulted by us in original.

The British Museum manuscript (no. Or. 3714) has also maintained a good deal of its original lustre. There are 116 painted folios in it—the signed ones bearing the names of 54 different artists. The manuscript measures 23.5 x 33 cms., while the paintings vary at an average of 28 x 15.5 cms.⁵¹ 96 of these have been published in colour in an enlarged size of 26 x 16 or 15 cms. The hashyias are done in beautiful, running floral patterns.

With regard to the Moscow collection we have had to depend entirely⁵² on the fine reproductions published by the State Fine Arts Publishing House, Moscow in 1960. The manuscript is unfortunately incomplete and contains only 69 paintings. There are 18 colour plates in it; the rest are in black and white. Their sizes vary from 22-26 cms. in length to 14-17 cms. in breadth. The reproductions are however smaller, having an average size of 23 cms. x 14 cms. These are all in flash cut and have not names of the artists. The general condition of the manuscript is stated to be good. Two paintings which had been damaged during the course of time have been retouched as follows:-

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51. The originals being not accessible to us, reliance has had to be made on these reproductions mainly. These however have been supplemented by a micro film of the complete collection as well as black and white reproductions of them; including 96 coloured reproductions published by the Academy of Science of the Uzbek SSR, Alisher Navoi Literature Museum; Tashkent (1970). The work is compiled by Prof. Hamid Suleiman and titled: Miniatures of Baburnama.
 52. Indian Art in Soviet Collections, Publishing House Moscow, 1955; Miniatures of Baburnamah, State Fine Arts Publishing House, Moscow, 1960.

1. Illustration 38 : Sky is repainted blue.
2. Illustration 19 : One leg of a horse in distant group is repainted.

The manuscript was discovered in 1906 by one Mr. A.V. Morozov who purchased it from an Iranian merchant at a fair in Nizhni-Nogorod now called Gorky city. From him it was purchased by a famous Russian collector of Oriental antiquities, named P.I. Suchkin who made it over to the State Museum of Oriental cultures, Moscow.

A number of themes are common to all these three manuscripts. There is however a difference of opinion existing among modern scholars with regard to the date when the British Museum manuscript may have been illustrated. Without giving any reasons however V.A. Smith⁵³ has determined the year 1600 as the most likely date. Dr. Motichandra⁵⁴ places it in 1561 whereas P. Brown⁵⁵ dates the collection upto 1575. All of these scholars however agree that it was done during the reign of Akbar. As we know that the earliest translation of the Tuzuk-i-

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53. "In one manuscript, the Waqiat-i-Baburi, or history of Babur, written and illustrated about A.D. 1600, towards the close of Akbar's reign (or 3714), I noted the names of twenty two artists, and probably overlooked several". A History of; p. 192.
 54. "In the first half of Akbar's reign Baburnamah (British Museum) was illustrated and in the second half of his reign, Baburnama h (Victoria and Albert Museum) and Baburnama (Stchoukine Collection Moscow) were prepared". The Technique of the Mughal Painting; p. 91.
 55. "The oldest group as already stated, consists of the Darabnama and the Baburnama in the British Museum, both of which were probably finished about 1575". Indian Paintings Under the Mughals; p. 113.

Baburi was made in 1583, the dates given by Motichandra and P. Brown are out of question. We also know that Khankhana presented his translation to the king in 1590. Placing this fact along with the date (1598 A.D.) given in the Delhi manuscript, it should not be difficult to guess that the emperor highly delighted at the work at once ordered it to be illustrated, a task which considering the number of paintings, the slow careful work and other complementaries involved, could normally have taken a few years to complete.

That the three manuscripts under consideration belong to the same period (1590 to 1600) is evidenced from the fact that there are strong technical and stylistic similarities among them. The themes selected are generally the same. Their compositions in most cases are identical. The texts of the blurbs which are in Persian are also the same; these points should be enough to establish beyond doubt that these manuscripts have a common origin in time and place. The date of the Delhi manuscript is therefore applicable to the other manuscripts also. Incidentally folio 116, bearing the date, 1598 was not necessarily the last to be painted and we may safely extend the time of the completion of the entire work upto 1600.

The paintings contained in the Moscow manuscript are of a notably lesser quality than those of the other two manuscripts. The representation of human figure specially shows lack of skill and the same is

56. Tuzuk; pls. 2, 10, 19, 21, 23, 65, 68, 69 (Moscow).

true with regard to more minute details, finish, decoration and drawing. However the chief canons of paintings which characterise the British Museum and Delhi collections are clearly observed as having been followed in it also. It had been a practice that when several illustrations of a single theme were required to be painted the work was distributed among the artists according to the degree of their skill. Those intended for the royal use must have been entirely done by the top artists. Some were made by their pupils who having worked upon them under expert guidance submitted them to their superiors for correction, retouching and finalisation. Obviously these copies were presented to the lesser ones among the nobility. Several of such paintings bear notes declaring the name of a pupil often written along with the appellation of Chela, meaning the pupil. Where the appellation is not given, it is not difficult to mark out the name of a well known artist from the other, a lesser known one.

57

Illustrations of the Akbarnama form the last group of the miniatures painted at the court of Akbar. Only three copies of the manuscript Akbarnama are known to exist at present in Sir Chester Beatty Collection; Victoria and Albert Museum, South Kensington (I.S.) Calarke MSS. no. 117; and British Museum, London (or. 12988). The Akbarnama is a detailed history of Akbar's reign comprising Akbar's birth, genealogy of Timurids, reigns of Babur and Humayun; Akbar's reign

from the first to the middle of 17th year to the end of the 46th.

The copy, in the collection of Chester Beatty was purchased from Quaritch in 1923. Probably this is one of the volumes carried off⁵⁸ into Persia by Nadir Shah from the Royal Library of Delhi.

The whole manuscript is rebounded and all the folios have been set within broad margins of a paper which is lighter in shade than the original sheets. The present binding was probably done by Muhammad Zaman Abbasi, whose name occurs at the bottom of the inside of the right hand corner. The name of the author and the place where it was composed, is not known. The colophon of the MS. is lacking.⁵⁹ Probably it was completed upto 1602 A.D.

The size of the sheets is 43 x 26 cm. The written surface measures 24 x 13 cm. and a full-page contains 22 lines. It is written in black-ink in a clear nastaliq handwriting on a light brown-tone; well-polished and processed paper. Present copy contains 268 folios including 61 miniatures. Themes are executed generally on the whole page- a few have a line or two of text above and below. 14 illus-⁶⁰trations are on double page. Paintings display 20 names of artists.

58. A Catalogue of the Indian Miniatures ; vol. I, p. 5.

59. Ibid.

60. Appendix no. 2.

In a few paintings signature of the artists are cut on the margin. Only two paintings bear more than one name of artists. The illustrations and text is closed with several bands of lines, drawn in red, green, blue and gold pigments.

The manuscript of Victoria and Albert Museum has survived in good condition though mutilated towards the end. It contains 461 folios and bears an autograph of the emperor Jahangir. Colophon of the copy is lacking. Most probably it was finished towards the ending years of Akbar's reign and the date of its completion may be taken about 1600 A.D. Format of the manuscript is 12 x 8½ inches. The miniatures mostly cover the full page and a few are double page illustrations. Margins are left plain. Only the bands of lines remain to close the minaitures. These display 52 names of the ⁶¹ painters. All alike the Razm (Jaipore) and Tarikh (Patna), the illustrations of the Akbarnama are mostly the creations of joint-artists. Only in two instances on plate 1 and 114 we come across four names of the painters who accomplished the work of tarah, amal, chehranami and surat.

The autograph of the emperor evidents that this manuscript was placed in the library by Jahangir on his accession i.e. 1605 A.D. It leads someone to presume that most probably this copy was in the personal care of Jahangir from the time of his prince-hood. Percy Brown is

61. Ibid.

of the opinion that the present copy was prepared by the artists of lesser talent and hence it hardly may be regarded as the actual handiwork of Akbar's school. One comes across of the several names of the leading artists i.e. Basawan, Lal, Madhu, Kesu, Mahesh, Miskin, Khemkaran, Kanha, Sanvalh, Jagan, Farrukh Beg, Mukund and Shankar etc. who have contributed their masterpieces on the folios of Akbarnama (V.A.). Many of them have been reckoned by Abul Fazl and widely known for their works in the Razm. (Jaipore); Tarikh. (Patna); Anwar (Varanasi) and the Tuzuk (B.M. & National Museum Delhi) etc. Basawan, Lal and Miskin are the main artists of the Akbarnama who illuminated the greater number of miniatures. Their works hardly leave someone to doubt in the draughtmanship, accuracy of form etc. represented in the miniatures and in accepting them the celebrated production of the royal Karkhana. One would not be wrong to confess that the individuality of the painters has lost in most cases. The reason of the same may well be understood. Under the system of joint-work two or more artists worked on one miniature and accomplished the work of tarah, amal and chehranami etc. separately. In this system the skill of the painter should have tended towards the delimitation. The

62. Indian Paintings; pp. 118-19.

63. Basawan : pls. 17,18,21,22,24,50,61,62,81; Lal : pls. 27,28,32,42,43,44,54,76,92,102,106,107,108,109; Miskin : pls. 23, 45, 52,66,67,72,74,87,88,90,98,100,114 (Akb; V.A.).

64. A History of ; p. 189.

tallent of one artist depended on the other; and consequently the individuality of one artist either submerged with the other or superseded the same. A good painter could produce better creations only when a tallented side-artist joined him. It would not be out of point to mention that Farrukh Beg's kamlack- style is quite distinct on plate 38, 96 and 117; on which he has worked independ-
 65
 ently but while assisted by a side painter Basawan, his individuality has fused. Similarly Basawan's work remains distinct on plate 34, identical to the miniature represented on folio 34 in the Darabnama (B.M.), given in his name. Though in general the individuality has fused with common features; but this is equally true for the mini-atures of the Razm (Jaipore); Tarikh (Patna) in particular and for other astray instances of joint-work in general.

Several artists were employed at the court to accomplish the great treasure of Mughal miniatures- a part of which is known to this day. Abul Fazl has mentioned a brief list of artists comprising of
 66
 seventeen names only due to the want of the space. Though he reckons that more than a hundred painters had attained the fame. Hun^dreds of the painters worked at the imperial Karkhana. After a survey
 67
 of the Mughal miniatures, under the limited means 224 names of the

65. The Court Painters of the Grand Moguls by L. Binyon and Arnold; p. 45.

66. Ain; vol.I, p. 114.

67. Appendix no. 9.

artists have been noted who contributed their pictures and probably overlooked several. Artists belonged to different places. Among the artists Hindus were in greater number. Peoples from the lower castes - Kahar etc. were also raised to the status of an artist. It was the keen eye of an emperor which fell upon Daswanth - son of a ^Q ⁶⁸ pali-bearer and noticed the tallent and handed over to Khwaja Abdus Samad; who proved himself able of the patronage and airpassed the skill of his contemporary painters. Besides the painters, design ⁶⁹ artists; gilders; line-drawers and pagers were employed in the Karkhana.

A whole set-up of the Karkhana was organised which included ⁷⁰ daroghas and clerks. The former laid the work of painters before Akbar who conferred awards according the excellence of workmanship, to encourage the artists. Further to develop the art of painting he made the commodities of paintings easily accessible and ordered to be sold on correct prices. It could attract the painters from the different corners of the country and to produce better creations. ⁷¹ Artists were paid monthly salaries. Abul Fazl has mentioned that many mansabdars, ahadis and other soldiers were appointed in this

68. Ain; Vol. I; p. 114.

69. Ibid; p. 115.

70. Ibid; p. 113.

71. Ibid; p. 115.

department. It seems that under Akbar, no distinction was made between civil and military employees and the civil servants were paid according to their military ranks bestowed upon them. Consequently, the painters were given the rank of the mansabdars and shadis and were paid accordingly and the pagers, line-drawers etc. held the status of an ordinary soldiers. The Ain refers that the salary of a foot-soldier varied from 600 dams to 1200 dams, which may be taken the lowest pay of a worker in the Karkhana.

⁷³ Abul Fazl has specially reckoned the talent of Hindu artists. In his own word 'their pictures surpass our conception of things. Few, indeed, in the whole world are found equal to them'. Hindu painters laid much emphasis on the representation of three-dimensions and excelled in the livelier representation of human character. Basawan was a rival of Daswanth and has been referred in the Ain-i-Akbari just after him. Abul Fazl has mentioned that a few critics preferred Basawan. He excelled in the painting of background, the drawing of features, the distribution of colours and poraiture. The Razmnama (Jaipore) miniatures are the examples of the contemporary works of both the artists : Daswanth and Basawan. They seem inspired by the

72. Ibid.

73. Ibid; p. 114.

74. The Court Painters of the Grand Moguls; p. 45.

75. Ain; vol. I, p. 114.

Persian, Indian and European trends. Objects drawn from bird-eye-view, stylised foliage, tree-trunks represented in their natural form, lotus drawn in Indian tradition, crowded animation, propensity for profile faces, clouded sky casually drawn in dragon form, distant landscape depicted according the European perspective though not entirely identical, deep shaded lines are the similarities of their art. Basawan has shown greater inclination for profuse decoration in the scenes, heavy folds in the flowing costumes and thick shade which appear occasionally in Daswanth's miniatures - though his work represent greater sense of depth, and the background is mostly drawn with a hazy landscape. Elements of the Jainas art are also not wanting in the work of latter. On plate 71 the conical ends of the costume depicted in the central figure are reminiscent to the Jain style.

76

Basawan has left a greater number of pictures in various illustrated manuscripts i.e. Anwar-i-suhaili; Razmnama (Jaipore); Tarikh-i-Khandan-i-Timuria (Patna); Akbarnama (V.A.) Darabnama (B.M.) and

76. Basawan: Razm; pls. 7,10,12,14,21,22,34,39,40,50,53,54,64,65, 70,76,81,84,106,112,113,115,117,120,121,122,126,127,130,145 (Jaipore); Tarikh; ff. 4b,6b,7b,8b,9a,16b,17a,30a,53b,54a,57b, 58b,61b,62a(Patna); Anwar; f.5 (Varanasi); Akb; pls.17,18,21, 22,24,50,61,62,81(V.A.).
- Alongside these pictures his work may be seen on the folios of Tutinama; Diwan of Anwar; Baharistan (Bodleian Library); Darabnama; folio 34a (B.M.Or. 5615). It is quite possible that Basawan was one of the illustrators of the Dastan-i-Amir Hamzah. Two miniatures attributed to Basawan are preserved in the Collection of Industrial Museum, Vienna; Note book Dastan-i-Amir Hamzah no. xi, figure 4 and 27). Encyclopedia of World Art; vol. II, p. 385, 387.

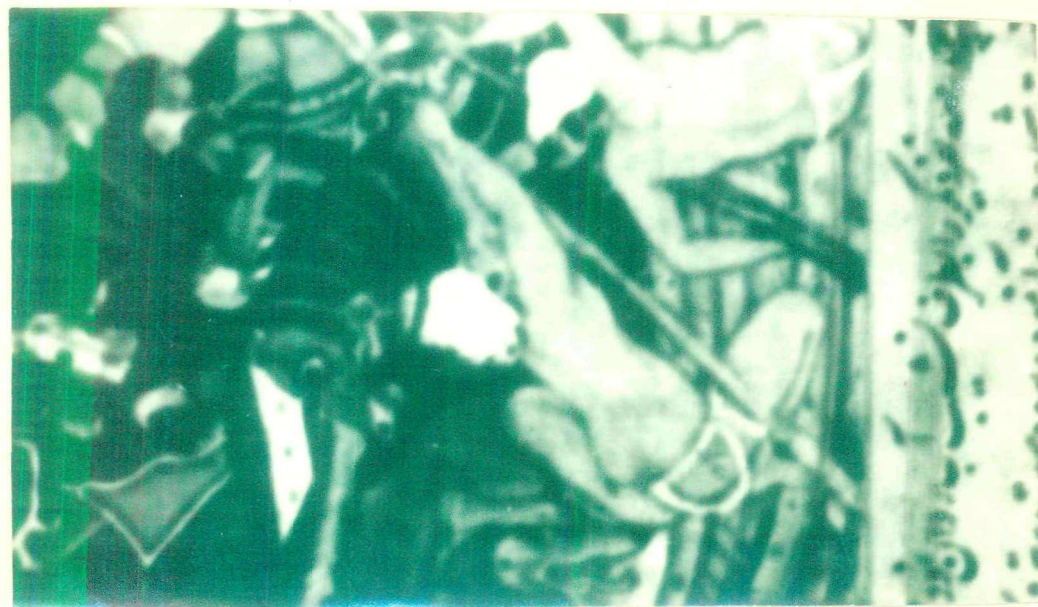


PLATE XII



PLATE XIII

Tuzuk-i-Baburi (V.A.). The greatest collection of his works has survived in the Razmnama (Jaipore); Tarikh-i-Khandan-i-Timuria (Patna) and Akbarnama (V.A.). The degree of vitality in the representation of human figures, violent action equally reported in the human and animal figures and rhythmic lines depicted in the art of Basawan; is hardly observed in the creations of Daswanth and other painters of the court. A few of his creations are superb for the display of the involvement of each part of body in one action (plate xii) and the whole action reported in a violent rhythm (plate xiii).

The Akbari illustrations are the representatives of the excellence of the later sixteenth century Mughal art. The present study has been taken up for a more extensive study of the art produced under Akbar. A good deal of work has been done towards the appreciation of the Mughal art recently and after such depth studies as have been already made by such renowned scholars as P.Brown, A.V.Smith, L.Binyon, Blochet, Dr. Moti Chandra, Dr. Promod Chandra, Dr. Rai Krishna Das, Douglas Barrett, Gray, L.Hazek, W.G.Archer, E.D. Havel, G.Solomon, A.K. Coomarswamy, Wilkinson etc. etc. hardly any scope is left for one to say anything new. Nevertheless the appreciation so far done has been from the artistic point of view. The wealth of the historical and technical data which these paintings have to offer remains still unexplored. Turning over the leaves of these albums one is struck with the persistent uniformity of forms

and shapes of the articles of use, arms, armours, weapons, methods of hunting, cultural interest and institutions which analysed and put together enable us to know of the medieval life more intimately. It is true that the experience undergone to these paintings remains for the most part limited to the life in the court of the whole society. Yet there is represented in them a certain degree of the level of medieval achievements. Nor the Mughal miniatures on the whole or even those of the time of Akbar are entirely bereft of the representations of the lower sections of society, the middle class men, the cultivators, artisans, traders, saints, entertainers and jugglers etc. In fact the illustrations of the well known dastans are extensive stores of information relating to the common man. To these books the artist was indebted in so far as he drew action for a seal. Depiction was entirely a different matter and here he turns for inspiration to his own experience of his present. The illustrations are not wanting in the direct representation of the lives of the common people. The author has given graphic descriptions of the customs and lives of the people as he happened to observe during various excursions. Some of these have been illustrated through miniatures and sketches in line drawing. The shepherd, the cultivator, the dancing girl, the musicians, the trader, the saints, the wood-cutter, the washerman, the mason and labourers, the water-carrier, the fisherman, the bird-trappers, the boatman, the royal attendants and the village girls- all form part of pictures. Fauna and flora of India are also depicted. The illustrations of the Tuzuk-i-Baburi display a distinct part for the representation of numerous birds,

animals, trees and plants • For their representation among the various Akbari manuscripts, the Tuzuk specially the copies of National Museum, Delhi and British Museum, London; may be taken as the richest collection. The illustrations help us to know of the utensils, musical-instruments, technological-gadgets, costumes, arms, armours and ensigns etc. used in those time. These are records which the historian of medieval society can ill afford to bypass. But for this purpose the detail studies need to be taken up. The miniatures have to be studied piece by piece and line by line. The forms have to be compared and information to be pieced together for obtaining conclusive authentic ideas. The present work is an humble step toward this object. The author is aware of its unsatisfactory nature. The limitations are too many and besides he wished to have been able to find excess to more collections.

The work is broadly divided into two parts dealing with the art and technique on the one hand and the historical aspect on the other. The first part concerns much less the aesthetic point of view. As enough has been done in this direction, though appreciation of art is a matter of personal taste and discriminative ability. Attention is therefore paid to the techniques involving in the art of drawing, expansion of the Mughal Qalam and its contribution to the Indian art, traces of the synthesis of the Persian, Indian, European and Chinese traditions, perspective, colouring light and shade etc. A separate chapter is devoted to the treatment of themes. The decorative

patterns and designing form the subject of a distinct section. The second part is more analytical in character. The different cloths, garments and other wearables such as head-gear, jama, farji, peshwaz, gadar as well as ornamental wears; armours of soldiers and animals i.e. horse and elephant; arms wielded by the Mughals on the battle-field and outside, the fire-arms including cannons of different makes, hand-guns and gainals etc; various musical-instruments played on the occasion of feast and festivities and on battle-fields, performance of the naqqarkhana ; various articles of use viz. different types of drinking glasses, bottles, wine-containers, trays, broths, candle-stick, perfume-pot's stand and the kitchen utensils comprising of cooking and serving pots; the implements of gardening and agriculture comprising a plough, a spade, a showel and a kudal; tools of a mason and carpenter etc; the means of irrigation- the most significant of which the Persian-wheel; means of water transport and road-journey and a few other technological-gadgets such as fountain and the manjanig -a war machine employed to throw heavy stones etc. have been separately treated and illustrated through sketches. The sketches have been derived from the miniatures in order to make accessible the information scattered in hundreds of illuminated folios at hand. The correctness in their forms and designs is strictly observed, though the author owing to the perfectness of an artist's skill may be excused for a slip.